

Art Avenue

A Federation of Canadian Artists Publication – MAY/JUNE 2016 \$5

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ARTISTS



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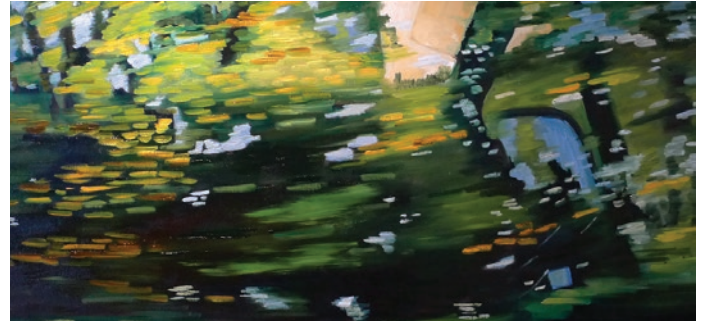
ARTICLES



HISTORY OF THE FCA

CHAPTER THREE – "REBIRTH"

–20/21–



PAINTING IN THE LIFE OF..

TATIANNA O'DONNELL

–24–

FEATURES

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ON THE COVER



Linda Bell AFCA
 Magnolia
 30" x 24", Acrylic
 Collage, \$790
 1ST PLACE, FOLIAGE
 AND FLOWERS

There is something very inspiring about early spring days when the sun is bright, the air is fresh and cool with a hint of warmth, and the trees start to bloom. I often walk in a park close to my home and one of my favourite things is the sudden burst of pink and white blossoms on the magnolia trees. The elegant lines and shapes of the branches and the flowers seem to me to have an Asian feel about them. For that reason I collaged the background with papers and symbols that reflect that aesthetic.

Art Avenue

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www.artists.ca



GALLERY EXHIBITION CALENDAR JULY – SEPTEMBER 2016

WWW.ARTISTS.CA

Exhibition Dates	Days	Exhibition Name	Open / Member Only	Juried	Qualifying	Awards	Prizes	Dossier	Opening (1st Thur. 6–8pm)	Submission Deadline	Painting Due Date
June 21 – July 3	14	International Mail-In Show	O	Y	N	Y	N	N	June 23	May 1	June 17
July 4 – 5	2	Gallery Closed									
July 6 – 17	12	CanCon	M	Y	Y	Y	N	N	N	June 17	July 1
July 19 – 31	14	Summer Gallery	M	N	N	N	N	N	N	June 20	July 15
August 2 – 14	14	Small, Smaller, Smallest	M	Y	Y	Y	N	N	N	July 8	July 29
August 16 – September 4	21	Painting on the Edge (POTE)	O	Y	Y	Y	Y	Y	August 18	July 8	August 12
September 6 – 18	14	Scenes From Western Canada	M	Y	Y	Y	Y	N	September 8	August 12	September 2
September 26	1	Paintings by Numbers									
September 20 – October 2	14	BIMPE	Rental	n/a	n/a	n/a	n/a	n/a	N	n/a	n/a

Exhibition programming and submission deadlines are subject to change. Please check at www.artists.ca or call 604-681-8534

DIRECTOR'S COMMUNIQUÉ

GETTING TOGETHER NOW AND AGAIN



Patrick Meyer
FCA EXECUTIVE
DIRECTOR

Our membership renewal season has brought a number of things to the for-front among which is the fact that so many of our members live in small communities. While this often means close social ties, this can also mean being geographically isolated from other artists of high enough calibre so you can share your experiences and get feedback from your peers. Although it's nice to hear the approval from your friends, it is often not as useful as a professional critique.

But when I spoke with artists who live in Vancouver they too reported the isolation I had

assumed would happen only in small communities. It is so easy for me to forget how isolated artists can feel when they work in seclusion.

Humans are, on the whole, social creatures. While bears may wander the woods by themselves and prefer to go solo, the majority of us humans thrive more easily with the occasional contact with another human; specifically a person with similar interests. And while we may vary in the amount of contact we need, the fact remains that we need contact with at least a few people with similar interests with whom to share our experiences and our Selves.

And that's where the Federation comes in. As a collective we can support each other during the times we are stuck, encourage each other's efforts and witness each other's accomplishments. We can paint together and host exhibitions, we can plan workshops for continued improvement, and we can socialize and network. And the Federation staff is here to help.

While the volunteers throughout the Federation take on a large share of the work, staff continually supports the efforts of our volunteers. And as we grow (up 400 members from 2 years ago) I'm looking at shifting the focus of the office staff. Much of the work staff has done in recent years is to provide the services in Vancouver that usually are provided

elsewhere by a chapter. I'm looking at shifting away from this by establishing chapters in the Metro-Vancouver area and then shifting staff over to the role of supporting ALL chapters. This could make it easier on existing chapters because we'll be available to help more with planning exhibitions and their workshops. And in the end this will allow for more services for Vancouver members as it gives them a social group that they haven't previously enjoyed.

Please keep your eye on the eNewsletters for more information on the new chapter plans. And if you are eager to play a role in establishing or participating in a new chapter in Tofino, Inuvik, St Johns, or anywhere in between, please contact me. When we have enough momentum in one area we'll be glad to help you get going.

And, if you can think of something else we can do to help artists get connected please let me know that too. We're always on the look-out for more things we can do – like the Art Pod at the Granville Island Market. Do you have projects we can help with in Victoria, Kelowna, Red Deer, Saskatoon, Sudbury, Sherbrook or Moncton? I haven't been to Quebec in a few years. I'd appreciate an extra excuse to come for a visit and travel throughout our beautiful country to get together now and again.

NOTICE OF THE ANNUAL GENERAL MEETING OF THE FCA

DATE: SUNDAY, MAY 15, 2016
TIME: 11 AM

The Annual General Meeting of the Federation of Canadian Artists for the year of 2016/2017 will be held at the Federation Gallery, 1241 Cartwright Street, Vancouver, BC, V6H 4B7 on Sunday, May 15th, 2016. All members in good standing are welcome to attend. Please R.S.V.P. to fcaadmin@artists.ca, if you are able to attend this meeting.

August 16 - September 4, 2016

PAINTING on the EDGE

\$5,000
in Artist Prizes to be won!

Submit online at: WWW.artists.ca

Submission Deadline: July 8, 2016

Sponsored by:

OPUS Framing and Art Supplies

Kristen Brown, Detail from "Simultaneously Functioning II", Oil on Panel, 8" x 8"
Painting on the Edge Grand First Place Prize Winner 2015

BRITISH COLUMBIA

Troy Abromaitis	<i>Richmond</i>
Anne Andrews	<i>South Surrey</i>
Yoko Asari	<i>Victoria</i>
Reyhaneh Bakhtiari	<i>North Vancouver</i>
Greg Beatch	<i>West Vancouver</i>
Kailyn Beecher	<i>Vancouver</i>
Agnes Bellegris	<i>Cochrane</i>
Marthe Bijman	<i>Coquitlam</i>
Carole Bird	<i>Osoyoos</i>
Barclay Brown	<i>Richmond</i>
Karen Brumelle	<i>Vancouver</i>
Jacqueline Buchanan	<i>New Westminster</i>
Monica Budac	<i>Port Coquitlam</i>
Colleen Bugg	<i>North Vancouver</i>
Jenny Clark	<i>Victoria</i>
Jennifer Clay	<i>Chilliwack</i>
Yuki Cormier	<i>Vancouver</i>
Aletta de Wal	<i>Vernon</i>
Anette Effe	<i>Pemberton</i>
Casey Fawsitt	<i>West Vancouver</i>
Xiaochen Feng	<i>Richmond</i>
Carla Flegel	<i>Bowser</i>
Yuki Goodman	<i>North Vancouver</i>
Leslie Graham	<i>Victoria</i>
Robert Gunning	<i>Surrey</i>
Carol-Ann Gupta	<i>Vancouver</i>
Junichi Hashimoto	<i>Vancouver</i>
Lisa Hewitt	<i>Kelowna</i>
Lorraine Hodges	<i>Kelowna</i>
Priya Janghu	<i>Surrey</i>
Sandra Johnman	<i>Nanaimo</i>
Cheryl Kathler	<i>Vancouver</i>
Shelley Kurvers	<i>Fort St. John</i>
Delora Lalande	<i>Kelowna</i>
Shao Lei	<i>Richmond</i>
Georgia Lesley	<i>Lytton</i>
Jana Macdonald	<i>Vancouver</i>
Nina Mishchenko	<i>Richmond</i>
Lori Peterson	<i>Grand Forks</i>
Andre Phaneuf	<i>Vancouver</i>
Loring Pollack	<i>Vancouver</i>
Wendy Porter	<i>Kelowna</i>
David Powter	<i>Vernon</i>
Victoria Radbourne	<i>Vancouver</i>
Amal Rashed	<i>Burnaby</i>
Genevieve Smith	<i>Vancouver</i>
Lily Spence	<i>Burnaby</i>
Amanda Stacey	<i>Victoria</i>
John Stevenson	<i>Chemainus</i>
Patricia Wall	<i>Vancouver</i>
Liang Wang	<i>Surrey</i>
Kerry Watt	<i>Vancouver</i>
Dawn Waugh	<i>Delta</i>
Helen Whyte	<i>Kaslo</i>
Norma Wilkinson	<i>Penticton</i>
Corrinne Wolcoski	<i>Burnaby</i>
Hong Zhu	<i>Victoria</i>

BECKY MCMAHON is honoured to have been chosen for the 'Art in the Park 2016' Artist in Residence program by the Revelstoke Art Society. Becky will be sharing a remote alpine cabin with several other artists for 4 days in August. After the residency the artists will each create 3 significant pieces of art, which will begin their tour in Revelstoke in November and continue with Parks Canada for Canada's 150th Birthday celebrations.



Becky McMahon



Susannah Paranich

SUSANNAH PARANICH won live painting competition "ART BATTLE #321 VANCOUVER" Oct. 22, 2015, firstly in her 20-minute round of two rounds of six painters, and finally in her round of four painters, voted winner of Oct. "ART BATTLE". As a result, Susannah will compete as finalist in the "ART BATTLE REGIONAL FINALS" Sat. June 25, 2016, Red Room Ultra Bar, Vancouver.

MAGGIE CAUNT is pleased to announce that she will be published in the April/May issue of International Artist magazine with an 8-page step-by-step demo. The subject of her demo is her painting 'Forlorn in Giverny'.



Maggie Caunt



Marney Ward

MARNEY WARD SFCA, SCA won second prize in the Society of Canadian Artists National Juried Online Exhibition for her watercolour 'Butchart's Begonias'. She also has two other paintings accepted into the show titled 'Dancing in the Light II' and 'Blue Lace Cap'. The exhibition is on view now until July 15 on their website.

GABRIELLE STRAUSS had her painting 'Treasures of the Farmer's Market' accepted into the "Just Flowers" juried show at the Newton Cultural Centre.



Gabrielle Strauss



Anita Klein

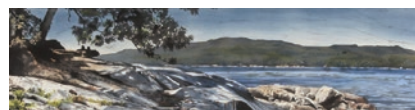
The Academy of Western Artists would like to congratulate FCA Active member ANITA KLEIN for being selected this year's Cowboy Cartoonist of the Year. Presentations for the 20th Annual Academy of Western Artists Will Rogers Western Awards were held March 12, 2016 in the Brown Lupton Ballroom at Texas Christian University in Fort Worth, Texas.

Anita's humorous work features colourful cowgirls, their critters and the crazy things that can happen when they get together.

JAZMIN SASKY was invited to display three of her paintings inspired by Hawaiian women at "Celebration of Hawaii 2016" at the Viewpoints Art Gallery, Maui, Hawaii. A roster of accomplished artists of the Hawaiian Islands showcased their work at the most well-attended art exhibition at the Viewpoints Art Gallery. The exhibition was held from Jan. 22 – March 6, 2016.



Jazmin Sasky



Kirsten T.O. Sheffield

KIRSTEN T.O. SHEFFIELD was delighted to learn that all three of her batik paintings were accepted into the Sidney Fine Arts Show this past October. The good news escalated into great honour with 'Summer Shadows – Saanich Inlet' being awarded the *Colin Graham Award* for Innovative Work. Her fortune continued with all three works selling and then, to top it off, 'Summer Shadows' was voted the People's Choice Award! Her Mediterranean collection will premiere at the Tulista Gallery in Sidney, BC. The show is called 'Travels Through the Eyes of an Artist' and runs July 5–10, 2016.

WENDY MOULD, AFCA is pleased to announce that the April/May Vol 108 International Artist Magazine has the article "Using Salt with Watercolour" an 8 page spread featuring Wendy and her work. A Friendly Face in the



Wendy Mould

Forest is the picture featured in the demo with this article. Also Wendy has been awarded the "Outstanding Service to the Arts 2016" Award by the Surrey Arts Council.

NEW MEMBERS

ALBERTA

Atanas Chongarov	<i>Calgary</i>
Mark Farand	<i>Calgary</i>
Lech Kalamat	<i>Calgary</i>
Jan Murray	<i>Cochrane</i>
Nancy Pourahmadi	<i>Calgary</i>
Cameron Roberts	<i>Calgary</i>
Laurie Thompson	<i>Calgary</i>

ONTARIO

Hilary Clark Cole	<i>Gravenhurst</i>
Shirley Rose Cockburn	<i>Sturgeon Falls</i>
Maciek Peter Kozlowski	<i>Ottawa</i>
Lesia Maruschak	<i>Ottawa</i>
Dan Nuttall	<i>Toronto</i>
Wendy Pride	<i>Mississauga</i>
Neerja Trehan	<i>Mississauga</i>

QUEBEC

Sylvie Lahaie	<i>Boucherville</i>
Helene Moffet	<i>Quebec</i>

NEWFOUNDLAND AND LABRADOR

Diana Dabinett	<i>Pouch Cove</i>
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FRANCE

Anais De Graaf	<i>La Breille les Pins</i>
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CURRENT EXHIBITIONS



Nathan Kai-Cheong Chan

NATHAN KAI-CHEONG CHAN (FCA Calgary) was chosen as one of seven Alberta visual artists to exhibit his work in Calgary's Pumphouse Theatre Emerging Artist Exhibit. The exhibit runs from March 18 to June 30, 2016. The exhibit is open to the public and all works are for sale. This exhibit has greatly enhanced the experience for theatre patrons.

ELISABETH SOMMERVILLE, SFCA was selected for an exhibit, the first of its kind, conceptualized by Granville Island Cultural Society. The display features enlargements of her stone lithographs printed on weatherproof aluminum panels. The exhibit, at the outdoor art space between Ocean Cement and the Creekside shops on Granville Island, Vancouver commences in April for a six month duration.



Elisabeth Sommerville

GABRIELLE STRAUSS was invited to show a selection of her works at McBurney Coffee&Tea House - 20504 Fraser Hwy, Langley, BC - for the months of April, May and June. Gabrielle has also been accepted into the FLAG (Fort Langley Artist Group), which will be showing original works from May until October at the FLAGstop Gallery /Langley Heritage Society CN Station, corner of Mavis and Glover Road, Fort Langley, BC.



Esmie Gayo McLaren

'Asian Waters' is an exhibition of Japanese, Chinese, and western styles of watercolours by FCA members ESMIE GAYO MCLAREN and ETSU ESSENCE INOUE. Opening reception, May 7th, 2 pm. Show runs May 2 - 31, 2016 at Jeunesse Gallery of Fine Arts, 2668 West 4th Avenue, Vancouver.

LINDA DARBY is having a solo show, titled 'Just Infinite Painting Exhibition', May 3 - 21, at the Gage Gallery, 2031 Oak Bay Avenue, Victoria, B.C. Opening May 5, 7-9 pm. The photo shows her painting 'Just Infinite', acrylic, 30" x 40".



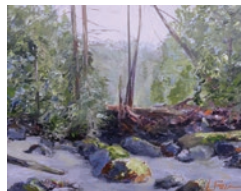
Linda Darby

LYSE DESELLIERS will have a solo exhibition May 3-28, 2016 at Framed on Fifth, Calgary, AB. Opening May 6, 6-9 pm. Lyse is showing a new series called 'Blue Ice, Red Fire' which explores the interaction between human activity and these two natural phenomena.



Lyse Deselliers

Works of West Coast landscapes by Vancouver artist LAURA FAUMAN are on display and for sale May 10-31 at Omega Gallery, Vancouver. Canvases feature a mix of bold palette work with brush to create evocative scenes of mountains, forests, and water. Omega Gallery, 4290 Dunbar St, Vancouver.



Laura Fauman

CHRISTY SVERRER is having her yearly show in her Gibson's gallery on the Victoria Day Weekend, May 21-23, 10am-4pm daily. 'It's Not All Black and White' will show her new work and work of two other artists, Carol La Fave and Jen Drysdale. The Seaside location is at 612 Marine Drive, Gibsons, B.C. just a 5 minute drive from the ferry into Gibsons. Moreover, Christy Sverre has two paintings in the upcoming "Homesick" exhibition at the CityScape Community Art Space in North Vancouver, 335 Lonsdale Avenue. The show will be held April 22 - May 21, 2016

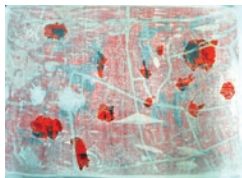


Christy Sverre

MIKE RADFORD, AFCA is showing his watercolour paintings from Central America and British Columbia at the Hycroft Gallery, 1489 McRae Ave, Vancouver. Opening Reception June 1st, 6:30 - 8:00 Gallery hours: Mon - Thurs 9:30 AM - 4 PM



Mike Radford



Ira Hoffecker

IRA HOFFECKER will exhibit at the Jewish Zack Gallery in Vancouver from June 2-30, 2016. The enclosed photo shows one of her paintings that will feature in this show, titled 'Forgetting', acrylic, fabric and resin on wood panel, 20x24", 2014.

ANN WILLISIE will be having a solo show at the Summerland Art Gallery at 9908 Main St., Summerland, B.C. June 23 – August 6, 2016. Opening Reception June 23, 2016, 7–9 pm, with an Artist Talk June 24 at 2 pm. 'Grassroots' is a series of large, impressionistic and intuitive oil paintings depicting the complexity and uniqueness of nature up close.



Ann Willisie



Marjorie Turnbull

STEPHEN CHENG, ARLENE CONNOLLY, MARJORIE TURNBULL, AFCA and NANCY WONG will be having a show, titled 'POINTS OF VIEW', at the Port Moody Art Centre starting June 9 to July 7 – Opening Reception, Thursday, June 9th.

KIT BELL, AFCA is pleased to announce that five of her paintings were accepted into the Calgary Stampede Western Showcase Art Show. The accepted works include two acrylics and three Ink Resist paintings. The Art Show will be open for the duration of the Calgary Stampede, July 8 – 17, 2016.



Kit Bell

CHAPTER NEWS

ARROWSMITH CHAPTER

The Arrowsmith Chapter is looking forward to a vibrant season ahead.

UPCOMING SHOWS

Summer Juried Show, June 14 to 27, Opening Reception on Wednesday June 15 in TOSH 10 Gallery at The Old School House Arts Centre in Qualicum Beach - 122 Fern Rd West, Qualicum Beach.

IN THE SPOTLIGHT

We congratulate member Cindy Mersky for accomplishing AFCA status and look forward to seeing more of her outstanding work. Our May general meeting will be followed by a watercolor demonstration by Peggy Burkosky including sharing highlights from exhibiting and attending the International Watercolor Society event Fabriano in Aquarello in Fabriano Italy, the "city of paper".

FURTHER ANNOUNCEMENTS

We are pleased with our new Artist Marketplace on our chapter website. Art supplies, equipment or materials available for sale may be listed for members and the art community. Some fun activities up ahead include scheduled plein air painting throughout the summer. We are marking our calendars for our Fall show October 24 to November 19 at The Old School House Arts Centre.

CALGARY CHAPTER

The Calgary Chapter meets on the third Tuesday of every month from September to May (excluding December) 7:00 pm – 9:00 pm Lakeview Community Association Hall, 6110-34 St. SW, Calgary, AB. All are welcome. The next meeting is on April 19, 2016.

WORKSHOPS

On April 23 and April 24 Jackie Bagley, artist and Alberta College of Art and Design (ACAD) instructor, will facilitate a two-day workshop on "Portraits from 3D Clay Sculptures" in which participants will produce a head-and-shoulder clay bust with a live model.

California-based Terry Miura—who works in an impressionist style—will be facilitating a 3-day workshop at Swinton's Art Supply from 10 AM to 5 PM. 'A Landscape Workshop' will focus on creating mood and atmosphere through composition, colour and value with oil painting techniques. Two indoors sessions will use photo-referencing and the third may be outdoors.

Workshop coordinators, Tami Hort Lathwell and Karen Oliver are delighted to announce the Calgary Chapter's first plein air workshop—This Morning Noon and Night Plein Air Painting Workshop—to be held in the Banff-Canmore area—one of the most beautiful places in Canada May 30, 31 and June 1. Calgary enjoys close proximity to these world-class tourist destinations. This workshop will include plein air painting in the Alberta Parks area with different instructors and nightly sessions indoors.

Workshops are also open to non-members. To contact our workshop coordinators, Tami Hort Lathwell and Karen Oliver, for more information about the workshops, including registration, payment and exact times and updates, please visit <http://fcacalgary.ca> go to: Events – Workshops

IN THE SPOTLIGHT



Rosemary Bennett



Roberta Murray



Janie Lockwood

Congratulations to Rosemary Bennett, Roberta Murray ASA and Janie Lockwood whose paintings were juried into recent Federation Gallery exhibitions in Vancouver. All paintings accepted into the Gallery shows qualify towards Signature status. Rosemary's oil painting 'Street Vendor in Firenze' was in the '2016 Artists' Choice' exhibition and Roberta's oil painting 'Short Grass Sunrise' was in the 'Landscapes' exhibition in February 2016. Janie's acrylic painting 'Tiny Strata 1' was in the 'Abstracts' exhibition in March.

CURRENT EXHIBITIONS

Kudos to Caran Magaw on her solo exhibition 'Peaks and Valleys' at Framed on Fifth from March 3-April 1. Since May 2015 the Calgary Chapter formed an association with Palliser Art and Framing that has resulted in four exhibitions and sales of artwork by FCA artists. The March 24th gala opening of the most recent FCA group exhibition was very well attended.

CHAPTER AWARD WINNERS

Congratulations to Chapter Award Winners from our Juried Show and Sale "All Things Spring." This very successful show was notable for the exceptionally high attendance rate and the number of sales. A number of changes were made to the exhibition program including more demonstrations and a popular section where Chapter President Bob McAllister introduced the award-winning artists who spoke about their work to the large gathering.



FIRST PLACE: Kathy Hildebrandt AFCA
'Inspiring the Artists Life',
Pastel



SECOND PLACE: Paula Henschell, 'Shall we Dance', *Oil*



THIRD PLACE: Kimberley Cook,
'Rusty Old 1972 Indian',
Watermedia

HONORABLE MENTION: Branko Marjanovic, 'The Tea House Hike', *Acrylic*

HONORABLE MENTION: Judie Popplewell, 'Moving On', *Oil*

HONORABLE MENTION: Sharon Lynn Williams, AFCA, 'First Snow II', *Encaustic*

WELCOME TO NEW MEMBERS

Warmest welcome to Linnea Hannigan, Shannon Lawson, Nancy Pour-Ahmadi, Cheryl O'Byrne, Laurie Thompson, Lorrie Warkentin and Beatrice Wilhelm bringing our total membership in the Calgary Chapter to 148.

CENTRAL OKANAGAN CHAPTER

The FCA-COC holds monthly meetings for its members, consisting of guest artists and speakers that provide demonstrations, critiques, and discuss industry related topics and services.

When: First Monday of every month from September to June, except December (or the following Monday if a public holiday)

Where: Branch 17, Kelowna Senior Citizen Centre, 1353 Richter St, Kelowna, BC. (**NOTE: Meeting location has changed as of January, 2016.**)

Time: 7:00 – 9:00 pm

OASIS 2016

This year, the Art Show and the Symposium will be held at different times. The **Art Show** will be a Central Okanagan Chapter Show held at the Peachland Art Gallery during the month of July. To enter the show, you must be an Active or Signature member of the Central Okanagan Chapter. For more information about becoming a member of the chapter, please visit centralokanaganfca.com.

The **OASIS Symposium** this year will be on May 14, 2016 with one day workshops available from all three presenters on May 15.

Following the format of our previous Symposiums, the artists will each give a presentation in the morning followed by a panel discussion. This year our presenting artists will be **Mike Svob, Marney-Rose Edge** and **Barry Rafuse**.

In the afternoon, each artist will break out into a separate room to do a demonstration. Attendees are welcome to take in a full demonstration from one artist or to wander from demo to demo!

Tickets: Admission to the Symposium is \$25 per person. Students are admitted free. Visit centralokanaganfca.com to purchase tickets.

On Sunday, each of the artists will be doing a one-day workshop. There are a couple of spots available in Marney Rose Edge's workshop. For more information on the workshops please visit centralokanaganfca.com.

WORKSHOPS

In addition to the workshops following the OASIS Symposium, we have the following workshops scheduled:

Living on the Edge with Ingrid Christensen - July 9, 2016

Mastering Acrylics with David Langevin - September 16, 17 & 18.

For more information on these workshops, please visit the website or email Marilyn at mlbury@shaw.ca.

FRASER VALLEY CHAPTER

IN THE SPOTLIGHT

The Fraser Valley Chapter hosted a workshop with instructor Rex Beanland on "Urban Landscape in watercolours" on April 1-3.

Congratulations to Wendy Mould for having an informative article In the April issue of "International Artist magazine"

UPCOMING SHOWS

The Fraser Valley Chapter is pleased to announce its upcoming exhibition at the Chilliwack Cultural Center, June 23-July 30.

UPCOMING WORKSHOP

In September the Chapter will be hosting Blu Smith, from Victoria, to do a workshop on Abstraction in Acrylics.

NANAIMO CHAPTER

SPECIAL ANNOUNCEMENT

Nanaimo FCA has a new web site! Have a look at our new web site, which is packed with information about the Chapter and past and present. nanaimofca.com

UPCOMING SHOW

Nanaimo Fine Art Show, June 3–5

Vancouver Island Convention Center

Arrowsmith, Nanaimo and Victoria Chapter members seeking FCA points have been invited to participate in this juried show with opportunities to enter for FCA eligible points. The Show Opening Reception is Friday, June 3, By Invitation Only.

IN THE SPOTLIGHT

Congratulations to:



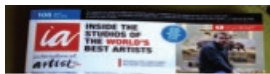
Jeanne Aten, whose painting of pears was accepted into the FCA 'Canvas Unbound' Show.

Eunmi Conacher, whose work is in **several shows:**

Dales Gallery, Victoria, Abstract Solo Show, April 1–30, 2016; The Village Gallery, Sidney, Representational Feature Show, April 1–30, 2016; Art Vancouver 2016, Convention Centre East, May 26–29, 2016; The Old Schoolhouse Gallery, Qualicum Beach, Viewpoint-Group Show, May 31–June 18.



Eunmi Conacher



Chris Kazeil, SCA, who has a six page article in the International Artist Magazine issue #108.

Chris Kazeil

Chris was first in the magazine in 2012 as a finalist in the Abstract/ Experimental Challenge and, in Nov 2015, they asked her to write an article on her process and the deep connection she has to colour.

Judith Madsen who has a painting, 'You're Never Too Big to be a Lap Dog' in the Group of Several Show at the Gabriola Old Crow Cafe.



Judith Madsen



Regina Seib

Regina Seib, who will have a show of her work at the Chemainus Theatre, April 6 - 23rd. "His Majesty" is part of that show. Then, Regina will be in the group show, Art In Bloom, at TOSH May 16 to 30th.

This show has the abstract image "Rebirth".

Tom Shardlow for several successes in the past month:

- **Awarded AFCA status Mar 13, 2016.**
- "Crow & Gate" accepted into "Canvas Unbound" running Apr 22 to 24.
- Two pieces, "Tara Creek" and "Klemtu", accepted into TNSC National Open Show in Kamloops, Apr 22.



Tom Shardlow



Catherine Taron

Catherine Taron, whose painting, "Chemainus River Bend", has been accepted into the "Canvas Unbound" FCA exhibition, showing from April 12th to 24th. Catherine is also participating in the Ladysmith Waterfront Gallery's painting-a-day challenge that began on January 1st. There will be a 3-day show at the Waterfront Gallery of participants' work from April 28-May 1.

Dawn Zintel whose painting, Dawn's Early Light', received the People's Choice Award in the 13th Gilbert Visual Art League Annual Juried Show in Gilbert, AZ.



Dawn Zintel

OTHER NEWS:

Anne Hudec, SFCA, thanks all artists who responded to the Sidney Fine Art Show concerns. A resolution was reached. Because of your support and involvement, the Sidney Fine Art Show "Call to Artists" announcement were released on April 15th, 2016

For more information on Nanaimo FCA, visit our new web site: <http://www.nanaimofca.com>

NORTH OKANAGAN CHAPTER

MEETINGS

The North Okanagan FCA is a thriving chapter who meet the third Thursday of the month at the Vernon Community Arts Centre. Meetings include artist's demos, painting critiques, paint-ins and more. For details on upcoming meeting dates and times, workshops, demos and shows, please visit : <http://www.northokanaganfcaartists.com>

IN THE SPOTLIGHT

To our newest member Maryanne Jespersen, Welcome to BC and to the NOFCA!

Congratulations to the following artists who had their paintings accepted in the 9th Annual TNSC National juried show in Kamloops: Colleen J. Dyson AFCA (Afternoon Stroll), Juve Furtado AFCA (Quail's Song), Martha Moore (Refuge), Judy Sims (Dancers, dance your style), Margaret Robertson (Red Grotto), Michael Jell (Lake Lilies), and Maryanne Jespersen (Follow Through). We are looking forward to seeing the show which will be held from April 22 – May 1, 2016.



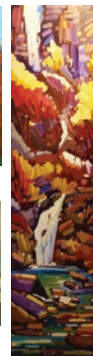
Colleen J. Dyson



Juve Furtado



Martha Moore



Maryanne Jespersen



Judy Sims



Margaret Robertson



Michael Jell

Congratulations also go out to Sherry Kalloch, Margaret Robertson and Judy Sims for being juried into the Salmon Arm Arts Centre member show in February.

Judy Sims, had her painting, "Light in the Storm" accepted in the "Triumph" exhibition at the Lake Country Art Gallery. The show ran March 9 – April 9, 2016.



Judy Sims



Colleen J. Dyson

Colleen J. Dyson AFCA is having her second solo show at the Osoyoos Art Gallery April 2–23, 2016. The show is titled "Transitions in Light and Colour: My Journey", and it will feature recent and newer works.

Martha Moore had two paintings, Refuge and The Fens, accepted in the Society for Canadian Artists National Juried On-line Exhibition, March 15 – July 15, 2016



Martha Moore

SOUTH OKANAGAN CHAPTER

IN THE SPOTLIGHT

Congratulations goes to:

- Diane Bennett-Way on receiving an honourable mention in the 2016 "Works on Paper" show at the federation Gallery in Granville Island, Vancouver, BC
- Marianne Meyer who won 3rd place in the 2016 "Abstract Exhibition" at the Federation Gallery In Granville Island, Vancouver, BC
- Jill Leir Salter who won a lifetime achievement Award at the 3rd Annual Penticton and District Arts Awards held at the Shatford Centre in Penticton, BC.
- the winners of the 2016 Spring Colours juried exhibit in Osoyoos BC, 1st place and 3rd place to Diane Bennett-Way, 2nd place and Honourable mention to Marianne Meyer, honourable



mention to Peggy Stel, 2 honourable mentions to Barb Hoffer.

PROGRAM NEWS

- Dianne Bersea-art Critique after May 2016 chapter meeting
- Anne Marie Harvey-Plein Air Demo after June 2016 chapter meeting
- Dianne Bersea AFCA, CSPWC – Meadowlark Nature Festival, Penticton BC.
- May 21, 2016 – watercolour demonstration

IN MEMORIAM

It was with great sadness that FCA-SOS said our final farewell to member Kate Kimberley as she was laid to rest in Mar 2016. RIP Kate, we will miss you.

NEXT MEETINGS

May 7/2016 – at Leir House, Penticton, BC @ 10:00am

June 4/2016- at Shatford Centre, Penticton BC @ 10:00 am

THOMPSON NICOLA SHUSWAP CHAPTER

WORKSHOP

PERRY HADDOCK WORKSHOP,
LOOSE AND LIVELY ACRYLICS

We had a full house for this great workshop with Perry. His signature bright colours and wonderful rich darks inspired us all. Everyone had at least one decent piece by Sunday afternoon despite the goal of just breaking out of our boxes a bit and having fun with colour. We learned so much with his stress free approach.



SHOW

TNSC Ninth Annual National Show is viewable on line at tnsc.ca. Always a strong show, this year featured 84 juried pieces plus 12 SFCA paintings. A select number of pieces are being hung in the Salmon Arm Art Gallery for the month of May. Thanks to curator Tracey Kutschker for her interest and help.

VICTORIA CHAPTER

UPCOMING MEETINGS:

The Annual General Meeting will be held April 21st and will include a potluck and critique by Nancy Slaght.

ANNOUNCEMENTS:

The Victoria FCA Spring Show will be held from April 6th to 17th, 2016, at the Coast Collective's new premises at Westridge Landing on Wale Road in Colwood.

The Victoria FCA Anniversary Show will be held at the Cedar Hill Recreation Centre from June 22nd to July 6th, 2016. The call for submissions will be coming out soon.

IN THE SPOTLIGHT:

Carol Koebbeman's painting, *Father's Diary, Mother's Gloves*, won third place and Lori (Krushinsky) McGee received an Honourable Mention for *Benchmark* at the Artists' Choice Show in Vancouver.

Marney Ward had three paintings accepted into the online Exhibition of the Society of Canadian Artists. Her painting, *Butchart's Begonias*, won second place in the Exhibition.

Catherine Taron's painting, *Chemainus River Bend*, has been accepted by the Federation of Canadian Artists' "Canvas Unbound" exhibition, showing from April 12th to 24th.

Sandy Terry's *Gardenia* and Kathy Cameron's *American Princess* have been accepted into the "Foliage and Flowers" Show at The Federation Gallery. The show is running from March 29th to April 10th.

Claire Christinel is participating in the Oak Bay Artists Spring Studio Tour, Saturday April 16 and Sunday April 17, noon – 4:30pm. There are more than 20 artists in the show, featuring paintings, pottery, jewelry, fabric art and more.

June Haynes' painting, *Golden Music*, is in the LOOK show on the 3rd floor of the Bay Centre until April 10.



Paintings by Numbers 2016

FCA Annual Fundraiser

Monday, September 26, 7-11pm

TICKETS NOW AVAILABLE AT www.artists.ca

Tinyan Chan, SFCA Detail from "Golden October", Oil on Canvas, 20" x 24"
From Paintings by Numbers 2015

SUCCESS! BIOS

Meet our new Associate Signature Members and Senior Signature Members, elected on March 13, 2016 by the FCA Board of Governors.

NEW AFCA MEMBERS



FRAN ALEXANDER, AFCA

Fran Alexander, a Vancouver based painter, always knew she wanted to be an artist. Taking every art class she could throughout elementary and high school, Fran carried on her artistic endeavors at the University of British Columbia, graduating as a teacher of art. Fran has travelled the world, painting passionately in Vancouver, teaching art in Toronto, Luxembourg and in the Northwest Territories.

"I am thrilled and delighted to receive my AFCA status from the FCA Board of Governors. I've longed for the opportunity to dedicate myself to painting since graduating from the University of British Columbia with a Bachelor of Education (art major). With chance and time comes opportunity. I can luxuriate in my passion for art, thanks in large part to the inspirational guidance of the FCA. There is a sense of selfless sharing, and art community building amongst my fellow FCA artists. I will continue to grow as an artist through my involvement with the Federation, participating in art shows, special events, art workshops, and recently, serving on the Board of Directors. The dedicated staff and volunteers make this fine organization run as smoothly as a freshly varnished canvas. I would like to thank the FCA Board of Governors Jury for this prestigious honour."



KATHY CAMERON, AFCA

Kathy Cameron was born in Kimberly B.C. and has lived in a variety of places before finally settling in Victoria. She attended Camosun College as well as the University of Victoria and has worked as an Educational Assistant for the past 20 years. Kathy has just recently begun a new adventure working as a full time artist. She is embracing her new found freedom by spending most of her time creating, teaching, learning and participating in as many art shows and events that time permits.

"It is an absolute honour to have received my AFCA status and to be in the company of such accomplished artists, many of whom have become my mentors and friends. The standard of excellence that the FCA requires has challenged me to take risks, to grow and ultimately to discover my artistic voice. I am so thankful for the role the FCA has contributed in making me a more focused and committed artist."



LEE CAUFIELD, AFCA

Using a wide variety of materials and with an emphasis on textural surfaces, Lee's artwork incorporates creative approaches to common subjects. Her imagery is drawn from memory and imagination, and her painting process open to unexpected directions. *"My work is essentially a response to the subject, rather than a literal recording. I think this stems from my own preference for pieces that leave a door open to the viewer."*

"I am very pleased and honoured to have been awarded AFCA status. Since first becoming an Active member of the FCA I have valued the assistance and encouragement of many fellow members, beginning with the NOFCA chapter who first introduced me to the organization. I appreciate the many superb workshops and exhibition opportunities the FCA

continuously provides for us and always feel reinvigorated by the learning and inspiration that transpires with each event. My sincere thanks to the FCA and those involved in this ongoing process of creating art!"



SALLY CLARK, AFCA

Born in Vancouver, Sally Clark is a painter, playwright and filmmaker. She completed her Fine Arts degree at York University and attended the New School of Art in Toronto. Sally believes that painting is about communicating the feeling of stillness to an unknown observer: *"How it feels to be here in this moment in time."* Her other great passion is the theatre, which is according to Sally—as opposed to painting—about movement through time and space. Sally's plays have been produced nationally and internationally. Her novel, 'Waiting for the Revolution' was published in 2010 by Cormorant Books. The Granville Island Cultural Society, the Vancouver East Cultural Centre and the North Vancouver Arts Council have sponsored solo exhibitions of Sally's paintings.

"I was thrilled to hear that I received AFCA status. It means a great deal to me. I would like to thank the Board of Governors. Receiving validation from other artists is a great honour. I am grateful to the Federation for giving me the opportunity to meet other artists and to learn from them. I would like to thank fellow artist, Enda Bardell, for all her support and encouragement over the years."



BIRGIT COATH, AFCA

Birgit Coath's work is a manifestation of her personal journey. Early in life she learned to closely examine her environment in an effort to perceive uniqueness even in the mundane. In times of difficulty, she trained her senses to go beyond the apparent and question accepted logic. Out of this grew a creativity that served her in a large corporation and continued in her work as a garden designer and now as a professional artist. A distinct fascination with light as well as architectural elements is evident in her subjects. A spiritual thread runs through her work. She works primarily in oils on subject matter that draws her on an emotional plane. She often works from figurative images that are garnered from her travels. Birgit resides in Qualicum Beach, BC where she works from her new studio/gallery.

"My greatest joy comes when others see the 'soul' in my work as they 'adopt' one of my works. I thank my teachers, my mentors, and my fellow artists for their support and honest feedback. Most of all I thank the FCA for recognizing my work by awarding their AFCA designation. I am deeply honored"



LISA FIGUEROA, AFCA

Growing up in Toronto, Lisa Figueroa enjoyed the access to life drawing for hours on Sundays at the Toronto School of Art. She was particularly fond of the "Canadian Room" at the Art Gallery of Ontario. At the age of 21, she travelled by train to BC for a wedding. Lisa moved to the Shuswap shortly thereafter when the mountains, lakes, rivers and evergreens of this place dominated her thoughts. The colours and movement of BC are full participants in her finished imagery that is rich with design, vibrancy, joy and beauty.

"My artistic engine is revved by the beauty of the natural world. I find erotic shapes in the mountains I hike, sensual flowing rhythms of movement in the waterways I observe and whispered stories on the air in the misty forests I roam. I desire to retell my relationship to the natural world through my vibrant canvases that celebrate: motion, colour, texture and the spirit of the places I am a witness to. The ability to 'conjure'

beauty in action through fluid curvaceous contours and colourful auras is how I express that I am here."



JOANNE FINLAY, AFCA

Joanne Finlay is a self-taught artist who draws in pen/ink, graphite pencil and paints in acrylics and oils. She is in awe of the beauty that presents itself each time she embarks on her next artistic adventure. Joanne sees rock formations with a more curious eye, ocean beaches with an observer's camera, and the natural abstracts in the rock faces formed by wind and water. Her acrylic work is primarily impressionistic realism and she has recently completed a series of pen/ink drawings which capture her love of nature in tonal values and textures.

"I have a fascination with the detail in nature. I am inspired by the tones and textures that naturally appear when I take photographs in color and translate them with pen/ink into black.

I am delighted to have my work recognized by the Federation of Canadian Artists and the Senior Signature jurors. We are fortunate to be part of an organization which encourages high standards while acknowledging the diversity of artistic talent. Thank you very much."



PETER GUTMANIS, AFCA

Peter Gutmanis is an orthopaedic surgeon and water-colour painter based in Nanaimo, BC. He thrives on the creative and technical challenge inherent in both his passions. As the son of immigrants who'd fled war-torn Latvia just prior to his birth, Peter embodied the link between a past forever gone and a future unknown; his paintings reflect his concern with capturing that moment when time & space intersect, to make time visible by painting the light.

"Achieving Signature Status is indeed an honour as it means fellow artists, on a series of independent juries, have all appreciated different aspects of my work. Beyond validation as an artist, entering works in each show forced me to think more critically and thematically about what I am doing, why I am doing it, and how I can best convey my vision to the viewer. Another benefit of this new status is the ability, as a jury member myself, to recognize the talent and vision of my fellow artists as they render subject matter in their own style."



JOANNE HASTIE, AFCA

Joanne Hastie paints colourful cityscapes and landscapes using confident, bold brush strokes. Joanne is a self-taught artist using acrylic paint on canvas and paper. Her artwork is inspired from her everyday adventures: local Vancouver views, International travel and her recent Art Residency in Graniti, Sicily where she painted a 25 foot wide outdoor wall mural. Joanne is drawn to busy street views and landscapes when the lighting is just right.

"I am thrilled to have achieved AFCA status with the Federation of Canadian Artists. I have thoroughly enjoy being a member. Both the progression of submitting my work to juried shows and the network of encouraging artists has helped me focus my art practice. The AFCA status is an honour to me knowing that my art was reviewed by accomplished artists that I admire and respect. I look forward to working towards the next Signature Status."



ROSE-MARIE KOSSOWAN, AFCA

Rose-Marie Kossowan (Brown) is a BC artist, working in oil and acrylic mediums. Her work focus is primarily abstract expression and impressionism, both of

which allow her to create city and landscapes in her own unique style. Although the compositions may be abstract, the color and tone values in her paintings are influenced by the natural landscape of the area where she lives. Prior to moving to the lower mainland, Rose-Marie lived in Prince Rupert, where her work was represented in local galleries and art exhibitions through-out north western British Columbia. *"I am thrilled and honored to be awarded AFCA Signature Status with the Federation of Canadian Artists. As a member of the FCA for well over a decade, I've participated in dozens of juried exhibitions which have motivated me to push through my creative boundaries and explore new and challenging subjects, and I believe, has helped make me a better artist."*



NANCY KRAMP, AFCA

Nancy Kramp is a Vancouver based artist, committed to "communication between artist and viewer" through Abstract Expressionism. The interpretation of each painting is determined by the observer's reaction to the primitive shapes and reminiscent symbols that hint at the past and point to the future. The curious play of two and three dimensional effects delights the mind and invites the viewer to explore the mystery. Nancy's method allows the relationship between colours and the unpredictable movement of paint to dominate a loose attachment to form. She takes the random and gives it shape. Nancy wants her viewers to engage their imaginations in making sense of her work. She wishes "emotion" to be their first and perhaps, only response. Nancy encourages us not to intellectualize abstract art, rather to explore it's inventiveness with wonder.

"To have received Signature Status means that my work has reached a level of balance through my dedicated effort and belief in my process. This recognition encourages me to 'paint forward' with greater confidence and commitment."



JUSTIN MAAS, AFCA

Justin Maas studied at the Art Institute of Chicago, the University of British Columbia and received a degree in Visual Communications from the Alberta College of Art & Design. He has worked full time as a professional illustrator, fine artist and graphic designer for nearly 20 years and also teaches art courses at the Okanagan College.

"Great paintings and drawings speak to us in a way that words cannot. Because of this, my goal has always been to communicate visually, at an emotional level. Form, line and light are the main tools I work with. Regardless of the subject, style or media, the one constant, tying all of my work together, is an attempt to translate what we see as lights into a 2 dimensional piece. Achieving my AFCA status has been a goal of mine since I heard about it a few years ago. I am proud of the accomplishment, but even more pleased with how that goal forced me to strengthen my work to attain it."



DONNA MACDONALD, AFCA

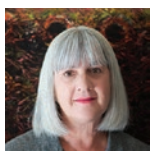
Donna MacDonald is a Calgary based artist, best known for her bold brushwork and impressionistic style. She considers herself a story teller, using paint and brushes to capture a moment or express a feeling. Donna loves working in oil because of its luminosity, as well as long drying time, which gives the opportunity for lost and found edges. Since becoming a full time artist, she has unexpectedly discovered that painting provides her relief from almost daily migraines which she has had for over thirty years.

"I want my paintings to draw the viewer in as a participant with hints of background and unfinished areas. I think this makes for an interesting painting and has been the basis of my work over the last several years. I truly believe that I am doing what I was always meant to do and feel very blessed! I am thrilled to be awarded AFCA status which has been a goal of mine since embarking on my artistic journey."



CAROL MCQUAID, AFCA

Carol McQuaid loves the contemplation involved in capturing a scene. Honing her ability to document space with an early career in interior design and architectural rendering, she now creates cityscapes in relief print and watercolour. Her initial watercolour studies are done on location. She then translates these into larger relief print works, sometimes over 8' long, back in her Vancouver studio. Each of these hand pulled prints is then hand painted. Carol received her design and architectural rendering training at Kwantlen University College, and has furthered her studies with several painting workshops throughout the Pacific Northwest. She has been awarded a number of artistic residencies, most recently in Italy and Spain. Carol's hope is to instill in the viewer a sense of being there, seeing a familiar scene through borrowed eyes, and sharing an emotional response to these places we inhabit every day. *"I love the drama of relief printmaking; the physical act of carving the plates and pulling the prints. I was torn between this and using watercolour to convey a sense of atmosphere, until it occurred to me that I could combine them both in a single image".*



CINDY MERSKY, AFCA

Cindy Mersky is an award-winning Artist, born in Edmonton, Alberta. She has earned recognition as an Elected Member of the Society of Canadian Artists (SCA) and a Signature Member of the Federation of Canadian Artists (AFCA). Cindy completed a 4 year Visual Communications program at the Alberta College of Art and continued her education at the University of Toronto, where she earned a B.Sc. in Art as Applied to Medicine. In 2013, Cindy was awarded an international artist residency at the prestigious Mark Rothko Art Centre in Daugavpils, Latvia. Seven of Cindy's paintings are now in their permanent collection. In 2014, she was awarded another international artist residency in Tbilisi, Georgia. The work Cindy created during that time is in the public collection of the City of Mtskheta, Georgia.

"I am honoured to have received Signature Status with the FCA. Hard work and determination does pay off!"



JOANE MORAN, AFCA

Joane Moran grew up on the North Shore of Vancouver, inspired by her natural surroundings on the edge of the Pacific Ocean. From an early age, Joane always had an interest in drawing and colours. When she was twelve she had the opportunity for private lessons in oil painting. Strong strokes of colour and contrast are the qualities you will see in Joane's oils. She defines her style as realistic with a contemporary edge. What makes Joane's work unique is her ability to capture a moment, whether it's the vibrant light through an abundance of flower blossoms, the crashing waves of the West Coast, a glimpse of sunset over the Cowichan Valley, or her highly praised work of cats and dogs in her pet portraiture collection. Joane currently resides in Cobble Hill on Vancouver Island.

"To be honoured for the creation of Art is icing on the cake. I am so pleased and grateful to all Signature Members who have chosen my

work over the years allowing me to received AFCA status with the Federation of Canadian Artists. We, as artists, are so fortunate to have a strong creative passion to help ease life's challenges. Thank you to the Board of Governors Jury who voted for me. I will always look forward to participating in future FCA shows. Oh, did I say I was thrilled!"



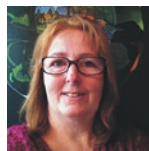
GALE MORE O'FERRALL, AFCA

Originally from Forres, a small town in the Scottish Highlands, Gale More O'Ferrall moved with her family to Zimbabwe at the age of six. Gale studied Fine Arts at the University of Witwatersrand (South Africa), and later went on to work and exhibit both independently and within the industry. Her work is eclectically rich in subject matter, reflecting her extensive travels throughout her life. More recently, Gale and her family relocated to Vancouver, Canada, where she has been enchanted with the natural landscape of the mountains, the sea and the incredible wildlife. *"Revealing people and individual essence holds predominance in my love for painting. Capturing atmosphere and light is my technical forte, and my inspiration for wildlife arises from a more personal experience having grown up in Africa. It has been creatively fuelling taking in and portraying my new surroundings in Canada, and developing a relationship with my new home. Thank you to the board of Governors for granting me my signature status, and thus opening up doors to creative ventures yet to be explored."*



LOUISE NICHOLSON, AFCA

Louise Nicholson has been living in North Vancouver for the past 25 years. Coming from a science background, her art journey started about 13 years ago and was boosted by the enthusiastic support of the North Shore Artists' Guild. Later, joining the FCA as an Active Member Louise continued to grow and learn with the support and encouragement of the talented artists within these two communities. Louise paints in oils and acrylics, and also enjoys mixed media. She is particularly drawn to the play of light on her subject and loves to explore and experiment with colour *"Having achieved Associate status with the FCA is a huge step for me and I'm so pleased to have affirmation from the very artists whose work I admire most. I'm excited about the coming years; there is so much more to learn, so many more paintings to paint! Thank you so much, FCA, for helping me get to this next level in my art career."*



DIANA PALMER, AFCA

Diana Palmer was born in Armstrong, BC, and raised on a farm in a remote area with no near neighbours, no telephone, and no electricity which left her lots of time as a child to hone her drawing skills. Encouraged by her family, she drew pictures of the plants, wildlife and landscapes that surrounded her and eventually this childhood pastime grew into a passion for art. Diana paints mainly in acrylic and her subject matter has varied over the years; landscapes, wildlife, florals, still lifes, street scenes and the occasional portrait. Currently, she is working on a series of "reflection" paintings entitled Glass Landscapes which depict surreal landscapes reflected on the surface of a wine glass. She is fascinated by the way a glass of wine reflects and refracts the surrounding environment and how it results in an interesting marriage between abstract and realism. Diana became a member of the FCA in 2004 and since has had her sights set on attaining Signature Status.

"Attaining my AFCA status and recognition from my peers has been a strong driving force behind my work. I feel that I have achieved an important milestone and now have my eyes set on the next level. "



DEE POISSON, AFCA

Dee has been drawing lines and going over them with coloured pencils for as long as she can remember. She enjoys the contemplative and passive energy that is generated when she works with this medium. Each drawing is a big time commitment and requires careful planning. Lately most of her subject choice in this medium has been Indigenous flora including wild berries and wild flowers. Dee's art instruction has been self-directed. Workshops, reading and experimenting have been the sources of all of her information gathering over the past 20 years. She enjoys working in other media in addition to coloured pencil. Dee is a life-long resident of rural Alberta. She enjoyed a ranchland upbringing and still participates in the activities that connect her to that lifestyle with family and friends.



KAREN REMPEL, AFCA

Kato (Karen) Rempel's work is a reflection of beauty, diversity and mystique drawn from many years of international living and experience. She's twisted her 25 years of experience in graphic and web design into a new artistic adventure. Initially capturing the fascination of Indian women and its remarkable people, Kato has expanded her reach to this continent and is focused on capturing the passion of women and couples through her figurative exploration. Many of her pieces have been created using her alla-prima technique and lean towards an impressionistic style. This year, her inspiration comes from people; their passion, and their energy. When she roams around in search of a subject for her next painting, she looks for that intense passion in a person. Sometimes it's a facial expression, sometimes body posture, or often a combination of both. When she sees it, she knows it instantly and it's like their passion sparks across to her and she feels an intense need; maybe even a challenge, to capture that feeling and get it onto canvas.



TOM SHARDLOW, AFCA

Tom Shardlow's artwork was recognized early receiving awards and media attention in High School. He later studied at the Vancouver School of Art (now Emily Carr School of Art and Design) before working in advertising, doing art layouts and copy writing. After attending UBC, Tom worked as a field research biologist where he was fortunate to have traveled to many beautiful and wild places. These travels inspired him to document on canvas and paper what he saw and felt. His drawings and illustrations have appeared in book form, magazines, and newspapers and he completed a series of commissioned drawings for Fitzhenry and Whiteside publishers. His paintings are held in corporate and private collections in Canada and the U.S. and can be viewed in gallery shows on Vancouver Island and in Vancouver. He is President of the Federation of Canadian Artists Nanaimo Chapter and now paints full time. Tom lives with his wife on Vancouver Island. *"I'm honoured and grateful to have received my new AFCA status."*



LYNN C SYKES, AFCA

Lynn Sykes is a contemporary artist painting exclusively in oils. Living on a small hobby farm in Langley Township in the BC Lower Mainland, Lynn and her husband have been raising foster children, horses and flower gardens for the past 24 years. After some initial success a couple of years ago she finally took her first ever art class and realized she had found her calling, or at least her passion. With a love of nature, flowers and the unique, Lynn paints in a detailed representational style

with an eye especially to the use of light and shadow. She believes that all things in nature have been perfectly designed and that the design should be respected by the artist. Lynn especially loves to paint blossoms from her garden and landscapes. She attempts to find an everyday subject and show it in a unique way.

"Achieving AFCA status represents to me much more than the initials after my name. Since I started this journey not very many years ago the biggest obstacle in my path has been my fear that although I love to paint I couldn't really say that I was an artist. Now I can say with certainty and pride, 'I am an artist'".



KATHLEEN THERIAULT, AFCA

Kathleen Theriault is an award-winning artist recognized for her mixed-media collage and abstract painting. Born in Calgary, Kathleen graduated from The Alberta College of Art with a major in Painting and an emphasis in Drawing. After graduating in 1979, she continued her art-making practice and worked as an illustrator, graphic designer and art instructor in Canada, Australia and South Asia. Kathleen is passionate about expressive mark-making, collage and contemporary abstract painting. A spontaneous mindset without boundaries or expectation of outcome engages Kathleen's creative spirit and makes space for playfulness in her studio practice. Life's exceptional moments are the fuel for Kathleen's abstract expression. She orchestrates elements of colour, shape, value, texture and line in an interplay of relationships that reflect her emotion and define the overall mood of each painting.

NEW SFCA MEMBERS



KRISTINA BOARDMAN, SFCA

Kristina Boardman was born in Lancashire, England and immigrated to Canada with her family. She spent her early years on the prairies and then headed west to Victoria. Kristina has a BFA from Alberta College of Art and Design where she majored in both painting and drawing. Kristina continues to be fascinated with the array of textures and surfaces and the infusions of color that nature has provided along the beaches of Vancouver Island. She is represented by galleries in Canada and the US. *"Many thanks for the acceptance into such a wonderful group of diverse and talented artists. I am grateful and honoured to receive SFCA status."*



SUSIE CIPOLLA, SFCA

Susie Cipolla first broke into the art world at the age of seven, winning a bicycle in a Dairyland colouring contest. After that, art languished on life's back burner, while Susie finished school and pursued a career in physiotherapy. In 2009, she moved out of the health care business and into a life as a full-time artist. At the urging of a friend, Susie took a painting workshop with Brian Atyeo and discovered a new passion in art. Over the last seven years she attended several classes and workshops, most of them taught by Senior Signature members of the FCA, to sponge up as much information from those talented Canadian artist as she could. She credits much of her acquired art knowledge to the generosity of her instructors, who shared their time and skills with other artists. Susie now spends her days with her family on a rural property north of Pemberton, B.C., where she paints almost every day. Her large studio hosts guest instructors and provides learning opportunities for fellow artists.

"I am honoured to receive SFCA status from the Board of Governors. The peer recognition really is a big deal and I take it very seriously. Wow, now I am going to have to be more careful with what leaves my studio. Oh, the pressure!"



TENG-KO WENG, SFCA

Teng-ko Weng studied at the Fu Sing Trade School in Taiwan, where he graduated with a Diploma in Fine Arts in 1979. When he was 20, Teng-ko fell ill to meningitis, and lost part of his hearing. He believes to owe his miraculous recovery to his Christian faith. Teng-ko's incredible life experiences and extensive learning process has laid a profound foundation for his art career. His work has since then been met with critical acclaim and he has received numerous awards and has held exhibitions worldwide. In 1995, Teng-ko emigrated from Taiwan to Canada and now lives in Burnaby with his wife and three children. He is a member of the Federation of Canadian Artists, the Burnaby Art Council, and is founder of the Teng-ko Weng art studio.

"I am very honored to be receiving the SFCA title, and I thank the FCA and Jury for allowing me such a privilege. I have been part of the FCA for more than two decades, and I have really grown to love this place. From participating in exhibitions, to attending events, to joining in workshops, I have enjoyed an amazing experience and have learned a lot from all of you. Having learned from and being part of the previous generations,

I hope now to carry the torch towards our future generations – and to share the knowledge and skills that I have accumulated over the years with those around me. I am so blessed and full of joy. Thank you."



LOUIS YEN, SFCA

Born in 1959, Louis Yen moved from Taiwan to Canada in 1993. When he was 19, Louis took lessons in oil painting for about three and a half months, but only picked up the brushes again five years ago.

"Unlike many other artists who show their talent and interest at young ages, I was terrible at drawing as a child. I even failed my drawing class in grade 5. Have you got the picture yet? How often do you see a child fail a drawing class? If I can become an artist, everyone can, as long as they put their hearts into it. When I started painting, one of my friends told me about the FCA. She said she couldn't get accepted but if I am serious about painting and becoming an artist, I should try to get in. Luckily, I did and she was right that the FCA is definitely the best art organization in Canada and one of the best in the world. By pushing myself up the different status' I learned and grew in a great deal. It is an environment where you cannot help yourself not trying to do your best, because you are surrounded by so many great artists, many of them modern masters. I am very proud of becoming a Senior Signature member of the Federation of Canadian Artists, and hopefully one day I will make the FCA proud!"

ARTIST EN ROUTE: UMBRIA, ITALY

THIS IS THE LAST PART OF OUR ARTIST EN ROUTE FEATURE WITH FCA ACTIVE MEMBER JANET STRAYER. A BIG THANK YOU TO JANET FOR SHARING HER ADVENTURES ON HER 8-MONTH JOURNEY THROUGH EUROPE WITH US.



By Janet Strayer

It's April as I write from the Umbrian countryside, midway between Florence and Rome. We live in a tiny village in which nothing happens. The bells jingle on new lambs in the pasture up the rocky road from our house. Wild boar hide in nearby forests, as do truffles. The bees are out, and the silvery olive trees are growing fuller. The birdsong is absolutely operatic as I walk the 6km to and from the nearby village, looking for wild asparagus along the way. The view is spectacular coming up through worn paths overlooking rolling green hills and patchwork agrarian plots typical of this region. Walking here each day I'm



In Florence at the best little art store in Italy.

sure Leonardo developed his *sfumato* technique from these smoky landscapes that soften edges and blend contrasts. Except for some hard winter months, it's been idyllic.

I want to paint nearly everything I see. It's been a feast in all senses, including eating, of course. I've become an expert gelato gobbler, knowing the best places and flavors in each spot. There's also so much incredible artwork, you can randomly stick a pin in the map and go there to see something exceptional.



Detail, Piero della Francesca, *Resurrection of Christ*

A visiting friend wants to go on the Piero tour (see link on my blog). I'm glad to oblige this pilgrimage for a local boy from a neighboring Tuscan village. Piero della Francesca is high on my list of Renaissance masters. His

sense of serenely sculpted light, of physically solid yet beyond-real forms in space, of emotion perfectly contained yet dramatically expressive remains remarkable to me.



Detail, Signorelli's *Last Judgment* (JS photo)

Nearby in Orvieto are the muscular and fascinatingly original *Last Judgment* frescoes by Signorelli (from whom Michelangelo learned a thing or two). In the other direction there's Perugia (of the famed chocolates), with Perugino's sweet paintings everywhere. And lovely painted ceramics in Deruta to take home with you. Go eastward and there's Le Marche, with Crivelli as its local wonder, whose paintings provide an odd mix of Renaissance perspective and Medieval decorativeness. The treasures continue, with fresco-lined chapels by the vigorously emotive Giotto (Padua and Assisi) and the sensitively ethereal Fra Angelico (Florence). Pick your favorite Renaissance master; they're all here.

What's especially impressive is when you see their works in the settings for which they were painted. Even Leonardo's crumbling *Last Supper* retains much of its gravitas in the actual chapel in Milan whose architecture it replicates! I especially enjoy scouting for treasures in relatively lesser-known places.

But who'd want to ignore the big showplaces of art-filled Italy? Rome, where the ancient Colosseum nods to Renaissance feats like Brunelleschi's Pantheon, the dizzying treasure troves of the Vatican, and unsurpassed Florence. Art is everywhere in the architecture, statues, fountains, museums and public works of such cities.



On the roof, Milan cathedral (l); facade, Orvieto cathedral (r)

Two duomos/cathedrals that I like especially are some distance apart. Milan's is staggering. Coming up from the metro station, it's a filigreed vision in honey-white marble that took nearly six centuries to build. It hardly seems real in its intricacy and apparent weightlessness. The best of it for me (sated by now on church interiors, no matter how magnificent) was walking outdoors on its huge, multi-tiered roof. It was stunning being surprised by gargoyles, fanciful architectural flourishes, statues standing on pillars in the air, and vistas across the city.

In contrast, Orvieto's duomo seems to me more humanly appealing in size, proportion, and narrative flourishes. Sitting outside on stone benches built into buildings lining the piazza, you watch as the sun glints on golden mosaics illuminating biblical narratives and assorted statues on its facade. Inside are the Signorelli frescoes I mentioned and, to top it off, in this piazza is the best gelato I've tasted.



Delightful life-sized trompe l'œil room and ceiling gnome from Vila D'Este, Tivoli; site of many incredible cascading fountains outdoors and a few inside

CONTEMPORARY ART AND TRADITION

What I've noticed about recent contemporary art seen throughout my travels is that it's much the same everywhere. That is, trends seem global rather than regional, with influences like Twombly, Basquiat, and Richter

variations everywhere, especially in abstract painting. Yet, major if not as well-celebrated modern Italian painters, like Morandi in still life and (my favorite) Burri in uniquely abstract works, have pushed new stylistic boundaries.

No longer apprenticed to guilds or schools, emerging artists now seem to gravitate towards their preferred international icons. Historically, however, Italian art has shown recognizable regional stylistic variations and "schools", like Perugino in Perugia. Tradition remains important here where people live with centuries of art history at their doorstep. The great humanistic emphasis of the Italian Renaissance, especially, is a tradition that endures even in contemporary paintings. For example, look how many figurative works are included in Saatchi's recent online *Focus on Italy*.

OLD ARTISTS AND THE AVANT GARDE



Michelangelo's last sculpture, *Pietà* (with inset closeup)

away from their attained mastery and refinements to produce, in their old age, something apparently more raw, unsettling, dramatically different, and far less popular with their contemporaries – but seeding the future *avant garde*. True of Rembrandt, Turner too, and others, this development runs contrary to the too common clichés for old age.

PRACTICAL MATTERS: ART AS A WAY NOT A BRAND?

When I left Canada more than half a year ago I thought that, while I travelled and lived in Europe, I'd settle my continuing argument with my painterly self to move along one track instead of many and do what art-marketeers advise: develop a *brand*. I haven't. Instead, away from the marketplace, I've decided this isn't for me. Not for lack of self-discipline or indeterminacy in directions to take, it's a genuine preference for working and learning that is broad in scope. I don't think I'm alone in this struggle. But I've come to regard (and respect) this as a stylistic preference in how one chooses to explore, experiment, learn, and bring things together in order to create. Away from the usual influences, it seems clearer to

find one's own creative direction.

Looking back over the art I've seen, the art I've done, and the life I've had here, I hope to have shared some enjoyable and useful facts and personal insights with you, whether you're *en-route* in similar or different ways. I see the artwork I've produced here (it's been plentiful and surprising to me), as fitting into several unpredictable "series" resulting from new ventures into fluid painting and mixed techniques (if interested, search my name, Saatchi Online). A practical note: I tried to mail a sold painting to the US from Italy, but the duties on both sides were prohibitive.

It's been a remarkable journey, with a month remaining before returning home. This way of life has become 'home' now—travelling from place, setting up one's life anew in each place for awhile, learning the necessary, exploring, making do. Never long enough to lay down roots ... or ruts. The only constant has been one's own sense of continuity and of change throughout this voyage. I haven't finished. I'm not ready to "go home." I want to find a way to take some of this way of living with me, even when returning to all the comforts of home, friends, and family.

This trip has been about lots of things, both external and internal. Learning to do without the familiar, reassessing priorities, decisions, needs, and desires. A bit of a juggle between making and making-do, keeping to a plan or letting the wind decide, moving on or staying safe. Living away from home provides opportunity to re-examine decisions and expectations, to re-align oneself without the supports, stimulation and constraints of family, friends, and the familiar buzz of art shows and fellow-artists wanting to get their work noticed. It's been an opportunity to expand, to break out of molds that need breaking, and move in ways that feel authentic and rewarding, whether or not they are applauded by anyone else.



Good Day's Travel 40" x 36", by JS

My artwork has taken different directions, depending upon where I've been: inside and out. I've met with local artists, seen shows, visited sites, museums, and galleries in each town. Everywhere I've been I've keenly felt how art, whatever form it takes, is a vital part of living life. How this is personally vital for me is the lesson I'd like to take home with me ... plus a few gallons of gelato.

I hope, in reading these articles, you've shared in this sense of adventure, each of us being *artists-en-route* in our lives and in our work.

THE COPYRIGHT CLIFF



By Gaye Adams,
SFCA

FCA STANDARDS CHAIR

If you are in any way involved in a creative activity, there is no escaping the necessity of having a working knowledge of copyright law.

Here, at the FCA, we are mindful of that fact. We want to encourage our membership to be educated; to understand their rights as an artist, and to respect the rights of other artists. To that end this short article is written. I hope it will bring some clarity to what can often be a confusing and charged topic.

Here is the first thing to understand about Canadian Copyright Law:

COPYRIGHT LAW EXISTS TO PROTECT CULTURE AND ITS CREATORS

That means copyright law exists to protect you, and to protect your fellow artists as well, whether they be writers, musicians, sculptors, painters...

This is the main reason that the FCA advocates so strongly against copyright infringement in our shows. Borrowing heavily from someone else's creative output is not okay, either legally or morally. You wouldn't want it done to you, so apply the Golden Rule here, and you can understand the spirit of Copyright Law.

An artist does not need to register a copyright; it automatically exists upon the creation of the work – so no need to sign your paintings with a copyright symbol as it is redundant. Nor should you ever assume that something is unprotected by copyright because you don't see anything saying that it is. When the work is created, it is automatically protected under our copyright laws. It does not need to be registered.

Copyright law protects expression, but not ideas or concepts. While a photograph, novel, or painting is protected under Canadian Copyright law, the concept for that novel or painting is not protected. A way of painting, or a process or technique is not protected, but any particular painting is. For example, there is no copyright on impressionism, or cubism, but there is on an impressionist's or cubist's painting. The exception would be when direct copies are made for the purpose of personal

study, which is a time honoured way to learn; just don't be entering those copies in shows, or selling them for profit.

Artists have always stood on the shoulders of other artists that do something fresh, and that is present in all art forms as they grow and evolve. Standing on the shoulders of others is not the same as copying or making use of their material without permission.

If you use not only the concept (idea) of another's painting, but copy their work in a substantive way, (i.e. the essence has been copied) you are in violation of copyright law.

When a violation of copyright is discovered, the offending artist can pay for it in a number of different ways; sometimes a declination for a show, perhaps in the embarrassment of having an award or designation rescinded, or by having to refund the purchase price of your painting to the purchaser because it was discovered that you capitalized on someone else's creation. In the worst cases, artists get sued for damages.

I have seen all of the above happen during the course of my career, and some of them within the FCA. It's not pleasant for anyone to deal with it; staff, executive, standards... but it is often hardest on the offending artist.

Here's a Q&A to help you understand some specifics:

Q: *If I find an image on the internet, and it doesn't say that it is copyrighted, can't I just go ahead and use it as reference material for one of my paintings?*

A: No. Unless the site you are on specifically gives permission for you to use that image, it is not yours to use. Many sites exist these days to furnish reference material to painters, but there is generally a fee involved. Most photographers expect to be paid for their work. Due diligence here is the name of the game.

Q: *What about copying from a painting I see online or in a book?*

A: Definitely a no-no. Copying someone else's work in a substantive way is ALWAYS a copyright infringement.

Q: *What if it is a very OLD photo I am using for reference material?*

A: If a photograph is in the public domain it is okay to use, but otherwise not.

The photographer needs to have been dead for at least 50 years for a photo to be in the public domain, so it would be your responsibility to determine if that is the case. In US copyright law, it is 70 years before a photo is placed in the public domain.

Q: *What if I gain permission to use the photograph?*

A: Well, then it's A-OK of course. It would be a good idea to include that information with

your artwork submission if you feel it may raise a question.

Q: *Are their exceptions to the above?*

A: Yes. Artworks can fall into the realm of "Fair Dealing" (called "Fair Use" in US copyright law). If the photo/painting/illustration/trademark is used in research or parody to illustrate a point, then it is ok OR if its use does not constitute the "essence" of the new work it is most often allowable. Copyright law judges this on a case by case basis, so we are in a grey area when in the arena of "Fair Dealing".

Q: *What about taking someone's photo or painting and changing it substantially?*

A: What "changing something substantially" looks like can be rather subjective. Also, if it is still recognizable as the piece of art in question and you have made changes to suit yourself and presented it as your own work – or even as your own version of someone else's work, you could stumble into the realm of Moral Rights in copyright law. Altering someone else's work and presenting it as your own work is not acceptable. Moral Rights within copyright law protect the integrity and reputation of both the created original artwork and the original artist.

Q: *What about doing a painting of someone's sculpture?*

A: It COULD be an infringement. Several things come into play here. If you have made substantive use of someone's sculpture (it constituted the major element or essence of your painting) you may have created a problem. If, in addition, the sculpture in question is not in the public domain, an additional layer of difficulties could exist, such as "fair dealing" in copyright law, and the consideration of how transformative the work is. Google these definitions to deepen your understanding of these terms. (I am trying to keep this article as brief as possible). You can see why these questions, when they rise, are dealt with on a case by case basis. Changing a three dimensional work into a two dimensional work does not nullify copyright law.

A PERSONAL WORD

When a work comes into the FCA gallery, staff is having to judge if something is in obvious copyright infringement before it even gets juried. Our staff has received training in understanding copyright law as they make first contact with all submissions. If it is not obvious, but they have doubts about it, they call on the Standards Committee to make a judgement. We are artists, not lawyers, but we do our best to work with the knowledge that we have.

In my time as Standards Chair, I have found the membership often alerts us to a

copyright infringement. We have had very obvious infringements submitted, like published National Geographic photos being used as references, paintings of other's paintings, paintings of calendar images. We have had cases where we have had to call artists and ask them to confirm their rights to the reference materials they used because it looked highly suspect and we needed some assurance. We have had to rescind designations and strip awards, and ain't none of it fun for us. We hate having to take actions like that – it gives us absolutely no pleasure, and it makes everyone cranky.

If we (staff and Standards Committee) err in the direction of giving the benefit of the doubt, sometimes the show jurors or award jurors won't let a painting into a show because they have significant doubts about whether it might be in violation of copyright law and just may

choose to decline a piece on that basis.

We're doing our best to do the right thing, and to encourage creativity and originality and to respect the creative rights of all artists.

So my advice to you for avoiding having a work declined because you have been dancing near the edge of the copyright cliff is: STAY AWAY FROM THE EDGE. Use references that are solely your own and the issue never arises. If you find you can't do that, make sure that you have the necessary permissions, and let us know about those permissions when you feel there is a chance it may raise a question with staff and jurors.

We have everyone check a box on our submission form that says your work is not derivative or in any way a violation of copyright law, and we ask that you have done your due diligence before checking that box. We recognize

that some may check that box because they are not aware they are in violation of copyright law. It is important that you exercise due diligence here.

I hope this article has been informative and in some measure helpful. There is an abundance of material online that can help you further understand copyright law as this short article cannot cover the full scope of what there is to know. I have shared what my understanding is, and would encourage you to continue to expand your own knowledge in this area.

Our mandate is to work together to promote excellence, growth and professionalism within our membership, and heeding copyright law is an important part of that mandate.

So put that in your pipe and smoke it. Happy painting all.

THE BIGGER PICTURE



By Peter Stuhlmann, AFCA

Dear Artist,

I want to help. And because I want to help, today we're going to tackle a rather delicate subject that plagues all of us as artists. Who's ever (hands up, please) had a show, or been part of a show, with a bushel of sparkling new work needing homes—only to have an eager collector come along with “So, what can you tell me about your art?” From personal experience I can relate that replying with “Boy, can I ever tell you were captain of the short bus on the way over!” only hurts the billfold.

It gets worse. Gallery owners, magazine and book editors, and newspaper types (who should all know better) want us to write or say something about our pictures as well. There's just no getting away from it—we have to make folks happy. Years ago, I'm disappointed to report, I failed to launch an initiative whereby every painter on the planet would have floated exactly the same biography, resume, and artist's statement. It would have been so simple. But, as we all know getting artists to agree on anything is more difficult than marshalling a team of mosquitoes to harvest pineapples. Down in flames that idea went.

I'd like to try something else, something that's hopefully more useful to your needs. In

a word, we're going to come up with a revolutionary approach that, when we're done, leaves us sounding so impressive folks everywhere will line up to thrust their babies out for us to monogram. I'm talking of course about a description makeover. Now don't worry—it's very easy. Keeping in mind Leonardo's famous quote “If a thing is worth doing, it's worth doing to excess”, we'll simply take what you already have and run with it. A few examples if I may.

I'm thinking now of an artist I know who's terribly fond of math. So much so, that each of her compositions is intricately mapped out before anything resembling a tree or rock goes in. I know, but we don't judge. Now if she says to her collectors “All my pictures are based on math...” Call 911, we have a patient in a coma. So. Here's what we do. We take the math fact—and add another juicy tidbit—she only paints in tertiaries. Refuses to use primaries—it's her struggle against an unjust class system. Fair enough. We now do a few easy-peasy calculations—and come up with ‘Tertiarily Egalitarian Archimedian’. Seriously, can't you already see the look of awe? All she needs do now is walk about chanting “Do not disturb my circles”, preferably in Latin, and we have a winner.

Here's another one. Say you can only paint after three glasses of wine. That automatically becomes ‘Bacchanalian’. And then not without wearing your fuzzy slippers, you say? Sure. You're a thoroughly grounded ‘Velutinous Bacchanalian’. What if, after your wine, you can only manage one or two strokes across the canvas? Now you're a Velutinous Bacchanalian Minimalist'. Wow. Better start flexing the elbow of your autographing arm.

Don't say ‘Impressionist’. Ever. Not even with ‘neo’ in front of it. You're only going to disappoint and irritate folks. They've seen and heard it all before. These days it's on their kids' lunch pails, placemats and shower curtains. More likely than not they drive a Dodge Monet. We need to dig much further in if we're to hook folks into taking a painting home. Now, we should know that Impressionism arose as a much needed freshener after the centuries-old hockey bag that was the renaissance. Impressionism threw up the blinds, let sun and colour in. It embraced nature's fleeing moments, all with vigorous “hey, I was here!” brushwork. No problem—plenty to work with here.

We'll start with ‘temporal’ to address time's passing in what we do and then—let's see, we need to mention light...I know, we're now ‘Temporal Illuminati!’ Wait, that's not good—too close to those secrecy nutjobs that chant up the spirits of deceased tree frogs before affecting global monetary policy. If we want that sort of edge, we'll get a tattoo. Instead, we'll use the much more jovial and inviting ‘illuminist’. Brilliant. ‘Temporal Illuminist!’ Who wouldn't want to own work by someone like that?

Before you're ready to have a go at making up your own, it's important to mention that we never—ever—tell the truth. The collector doesn't want the truth, to them it's about as interesting as dusting the bingo dauber cabinet. They want a flamboyant, enticing myth—one that says “Not only is this a painter of skill and note, this is a painter who'd think nothing of walking a pet anteater through the streets of Manhattan”.

Wait, that gives me an idea...

75 YEARS OF ARTISTIC ACHIEVEMENT: A HISTORY OF THE FCA 1941–2016

2016 MARKS THE 75TH ANNIVERSARY OF THE FEDERATION OF CANADIAN ARTISTS, A BIRTHDAY CELEBRATED BY NOT MANY OTHER ART ORGANIZATIONS IN CANADA. IN THIS SIX-PART SERIES, TOGETHER WITH FCA HISTORIAN, ELLEN POOLE, WE WILL EXPLORE THE FCA'S EVENTFUL HISTORY, REVISIT IMPORTANT MILESTONES OF OUR PAST AND GET TO KNOW INSPIRING ARTISTS AND VISIONARY LEADERS OF THE FEDERATION.

CHAPTER THREE – “REBIRTH”



By Ellen Poole
FCA HISTORIAN

“Who said the Federation of Canadian Artists was dead? The BC Branch of the organization is still alive and kicking!” Andrew Scott, Vancouver Sun, 1978

As a ‘national’ body the Federation had been in decline since the 1950’s, but in Vancouver pockets of dedicated FCA members still met to organize and sponsor annual exhibitions, workshops, painting demonstrations and lectures.

One of the greatest success stories during that period was ‘Painting in the Park’, the FCA’s imaginative summer education program for young artists aged six to sixteen. Spearheaded by Elmore Ozard and Ralph Hanslow, the first classes took place in Stanley Park in the summer of 1952. 92 youngsters had registered in its initial year; 1500 in 1965. With financial help from both the City and the Province, those summer art classes soon became so popular that they quickly spread to other parks throughout Vancouver and beyond. In 1978 the entire program was eventually handed over to individual communities. Following the success of ‘Painting



FCA ‘Painting in the Park’, Stanley Park, 1957. Artist – Derek Seddon (middle), Spinner – unknown, Woman with Silver Bowl – unknown. Image courtesy of Derek Seddon.

in the Park’, the FCA organized other annual Outdoor Art Events in Stanley Park, including well-attended juried outdoor exhibitions, life drawing sessions, workshops, demonstrations and competitions.

However, despite all efforts the Federation was still struggling for new members and funds. It required the vision, hard work and strong leadership of Allan Whitcomb Edwards (1915 – 1992) to revive the Federation on a regional and national level.

A native of Victoria, B.C., Edwards travelled the world as an artist, teacher, illustrator and designer—especially recognized for his watercolours and interior design. Edwards served as FCA President from 1976 – 1982. His enthusiasm, relentless energy and dreams for the group infused everyone Edwards came into contact with.



Edwards, Portrait by Patricia Richardson Logie

Long-time member, Jean Greenwood, wrote, *“We’ve come a long way since the old days of 1976 when Allan Edwards, Bruce Stapleton, George Grant and Ken Prescott used to meet—almost daily it seemed, in the back office of Allan’s design studio, plotting ‘the way.’ The air was smoky, with Bob Thornton puffing and cussing because these characters had expropriated his office, typewriter, copier and telephone. The plotting was, of course, how to re-activate the once famous and flourishing Federation of*

Canadian Artists (...).”

This planning group developed very definite aims to:

- rebuild the FCA by creating an organization and climate conducive to nurture beginners and encourage emerging painters to hone their skills;
- provide a meeting place and the opportunity to learn in classes and seminars from top-flight professional artists;
- establish a public gallery for members to exhibit their work, including the trials of jurying; and
- build up a strong group of supporting members.

Allan Edwards, primarily responsible for its resurgence, wrote a new history of the Federation: *“The prime purpose of the FCA is to act as a showcase for the work of its members. In order to accomplish this, it is the aim of the Federation to hold as many group exhibitions as possible throughout the year. Aside from these exhibitions, other activities are planned such as workshops, demonstrations and lectures. Eventually it is hoped that the FCA will function in a manner similar to the Royal Academy in London, or the Society of Western Artists in the USA. It is my hope that, by working together and exhibiting together, we will be able to make the FCA not only an important and vital part of the art scene in BC—but also an important promotional and social tool for its many members.”*

Under Edwards’ stewardship membership grew from 80 to 400 in Vancouver and Victoria. Membership fees were raised and Edwards encouraged donations towards exhibit prizes. From the beginning of the FCA’s resurgence it was evident that in addition to Active and Supporting membership levels, there should also be a structure for established professional artists, those with at least 20 years of experience in professional art and capable of producing high-calibre work. The original Senior Signature Members appointed were Sam Black, Nel Bradshaw, Valerie Brouwer, Allan W. Edwards, Harry Heine, Brian Johnson, Fenwick Lansdowne, David Maclagan, Ken Prescott, Bruce Stapleton, Brian Travers-Smith and Alan Wylie.

Until they acquired their own space, the FCA showed regularly at Presentation House, Centennial Museum, Oakridge Auditorium, Eaton’s Department Store and at Edward’s



Painting in the Park, FCA Archives



Life Drawing, Stanley Park, 1957

own Design Gallery in West Vancouver. The Federation Gallery, believed to be the first completely artist-sponsored gallery-workshop-studio in Canada, was finally opened on August 30, 1978 at 367 Water Street (Gastown) in downtown Vancouver. Mrs. Henry Bell-Irving (wife of BC's Lt. Governor) cut the ribbon during the opening ceremony. A special juried exhibition was mounted to establish the community value of the new gallery and, after two weeks, the show travelled to Prince George, Vernon, Kelowna, Penticton and Victoria.

The FCA committed over \$30,000 to the venture, renovating the premises of a former printing shop into a modern gallery, studio

and headquarters. It supported its gallery through painting sales and by conducting workshops and study groups on the premises. In the first month, the new gallery attracted 3,000 visitors.

During Edwards' term as president the FCA did not only open its own gallery and established the Signature membership category, but also started the Salt Spring Island seminars. We will learn



Opening of the Federation Gallery, 1978, FCA Archives

more about this popular initiative and further highlights of the 1980's and 90's in the next Chapter of this series.



FCA ART POD

We are very pleased to announce the successful launch of the FCA Art Pod project! Art Pod is a fun initiative designed to bring arts to the people. Each weekend in spring FCA member artists are painting and engaging with visitors at the buzzing Granville Island market.



EXHIBITION CALLS

ICON

ENTRY DEADLINE: MAY 10, 2016

PAINTINGS DUE: JUNE 3, 2016

Iconic subject matter, any FCA supported medium, any style. *Open to Active members and Signature (AFCA/SFCA) members.*

CANCON

ENTRY DEADLINE: JUNE 17, 2016

PAINTINGS DUE: JULY 1, 2016

A celebration of Canada, CanCon the art exhibition invites artists of all backgrounds to visually explore Canadian content as subject matter for their paintings. *Open to Active members and Signature (AFCA / SFCA) members.*

SMALL, SMALLER, SMALLEST

ENTRY DEADLINE: JULY 8, 2016

PAINTINGS DUE: JULY 29, 2016

Submissions must be no larger than 165 square inches. Any subject matter, any FCA supported medium, any style. *Open to Active members and Signature (AFCA / SFCA) members.*

PAINTING ON THE EDGE

ENTRY DEADLINE: JULY 8, 2016

PAINTINGS DUE: AUGUST 12, 2016

14th annual international open juried show. Any subject matter, any FCA supported medium, any style. *Open to all FCA members and non-members.*

Entry regulations and submissions on-line at www.artists.ca.

All submissions on-line only. If you are having problems with the on-line system call Helen Duckworth at 604-681-8534 or email us at fcagallery@artists.ca.

Entry fees and number of submissions are defined for each show in the on-line submission process.

EXHIBITION REGULATIONS: Environmentally sensitive artwork, such as water-colour and pastel, are required to be framed under glass or Plexiglas unless it is varnished in an archival fashion. Artwork must be submitted with a conventional hanging device attached and the work must be framed or prepared in a professional way for display in the gallery. Unframed canvases must have all sides wrapped in canvas with no staples showing. The FCA reserves the right of refusal to hang any artwork that is deemed to be not suitably prepared. It is understood by the applicant of any show submission that the FCA abides by the Canadian Copyright laws and therefore all work must be declared to be the original work of the submitting artist. No artwork will be accepted that is found to be a copy or derivative of another artist's work, nor can works produced in class or workshops be submitted. All paintings submitted and accepted into a juried show must be for sale in order to hang in the gallery. The gallery will take a 35% commission on all sales. Your GST number should be made available to the office. The FCA has limited insurance coverage, and while it is the priority to ensure the safety of paintings held in the gallery, the FCA cannot take responsibility for any damage or loss incurred during the time the work is in transit to or from the gallery or while in the gallery. Artists submitting work for exhibition in the gallery must agree to allow the FCA publishing privileges of that work.

ART CLASSIFIEDS

LEADING EDGE ART WORKSHOPS – FALL 2016

CALGARY

Joan Fullerton	Mixed Media	September 21–25
Blu Smith	Abstract	September 30–October 2
Brian Smith	Portraiture	October 13–16
Mike Svob	Acrylic/Oil	October 17–20

EDMONTON

John Stuart Pryce	Acrylic/Oil	September 16–18
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JASPER

Dominik Modlinski	Plein air	September 9–11
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WINNIPEG

Brent Laycock	Acrylic	October 20–22
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For details please see www.greatartworkshops.com

Louise Hall	403-233-3789	louise.hall@shaw.ca
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SUBMISSION DEADLINE: JUNE 1, 2016

Art Avenue – Print Rates – Display Ads

Art Avenue is published every two months and is mailed, free of charge, to all 2,350 FCA members. In addition they are sold at the Federation Gallery and distributed at special events to artists and art buyers. Present full circulation is 2,400, of which 92% are artists, and 8% are collectors, dealers, and supporters of the arts.

Full Colour	MEMBER			NON-MEMBER		
	1 Time	3 Times	6 Times	1 Time	3 Times	6 Times
Double-page spread (centre of magazine)	\$1,600	\$1,400	n/a	\$1,800	\$1,600	n/a
Full page (inside, 8" x 10.5")	\$800	\$700	\$600	\$900	\$800	\$700
Half page (inside, 8" x 5.25")	\$500	\$400	\$300	\$600	\$500	\$400
Quarter page (inside, 3.75" x 5.25")	\$215	\$185	\$160	\$265	\$235	\$210
Banner (inside, 8" x 2")	\$200	\$175	\$150	\$250	\$225	\$200
1/8 page (inside, 3.75" x 2.5")	\$160	\$140	\$120	\$190	\$170	\$150
Business Card (inside, 3.5" x 2")	\$140	\$120	\$100	\$160	\$140	\$120

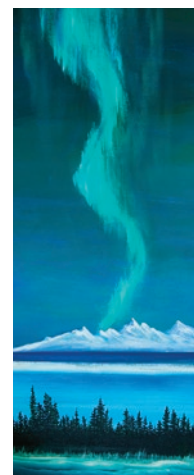
Art Avenue – Print Rates – Classified Ads

Per word (100 word maximum)	MEMBER	NON-MEMBER
		\$0.40

All prices are subject to GST. To place an ad, please contact Stefanie Steinwendtner at 604-681-2744 or email artavenue@artists.ca.

CORRECTION

On page 8 of the March/April issue we featured an image by Nathan Kai-Cheong Chan. However, the caption of the image referred to the artist as Kai-Cheong Chan instead of Nathan Kai-Cheong Chan. Apologies for this mistake, Nathan. Here is Nathan's painting "Perfect Ribbon", that was juried into the Landscapes 2016 exhibition at the Federation Gallery in February 2016.



Nathan Kai-Cheong Chan

OIL PAINTING QUESTIONS AND MEGLIP



By David
Langevin, SFCA

Q: Hello David. I just have a question about using linseed oil for dry brush technique. I understand that I need about 0.5 cubic millimeters of black oil paint for a portrait, but I just need to know how many drops of oil I need so I can slow down the drying time and what kind of oil is

suitable to avoid discoloration and wrinkling. I read linseed oil is good and I also read it is not suitable, but I would appreciate your suggestions.

A: I would not suggest that anyone paint with those methods. Adding extra oil to any mixture will increase the chances of yellowing and wrinkling. Spike (Lavender) oil is a better solution to slow down drying time for oil painting. Most manufacturers also make slow drying alkyd mediums you can add to your paints. M. Graham also makes excellent oil paints ground in walnut oil instead of linseed oil, they dry slower and are less yellowing. Walnut oil was the preferred choice of Leonardo Da Vinci, he liked to take his time and dry brush until his blended areas were as smooth as possible (Sfumato).

Q: Very well-established realistic painters such as current artists Leonardo Pereznieta, Igor Kazarin, and Yukov Dudek all draw in dry brush and they all use some sort of oil to slow drying time. Leonardo Pereznieta uses linseed oil and Igor Kazarin uses General Purpose Lubricating oil. I am not applying the oil to the canvas or painting, but within the paint it self

and then I paint with the oil mixed with the paint. What do you think?

A: I would never mix extra oil with my paints to extend drying time. The painters you mention are in good company with the likes of famous names like Prudhon, Delacroix, Degas, etc. The kind of technical information I am talking about has been all but lost since the time of Rubens. There is a revival of this stuff happening but many artists still practice ill advised methods like these. I can assure you that the paintings of the artists you mention will not look so good in a few decades from now. Have a look at the Technical Q&A section on my website under 'Oils' for more information on this topic.

Q: For dry brush technique, is it possible to continue working on a portrait the next day if I am not done with it the day before considering I use Gamblin's Galkyd Slow Drying Medium, or is it necessary to finish the portrait because new application of paint after it dried the night before may look different and difficulty erasing highlights in previous day's work?(This question is very important as it pertains to erasing highlights in case I need to do so in a later stage of the portrait painting). Thanks again so much for your response, you are a big help.

A: Not sure that I understand your question, but I think that the Slow Drying Galkyd medium can still be workable for up to 3 days. I have not tried it myself. I would obviously experiment with the slow drying medium to see how it behaves before using it in an important painting. Remember too that M. Graham makes excellent walnut oil paint which naturally dries slower, and it is less yellowing than paint made with linseed oil.

Q: What kind of medium do you like with oils? I've tried a few and am using Gamblin's Neo Megilp right now but I'm open to trying something else.

A: The Meglip story is an interesting one. Peter Paul Rubens was said to have developed

a painting medium that had ideal working characteristics but his recipe was not shared outside of his studio. It was said to have a stiff jelly like property and apparently 'thixotropic', that is, stiff and holding its form until disturbed with the brush wherein it would glide on smooth and silky. It was claimed that it would 'set up' very quickly and could be painted over very soon. Rubens was known for being able to create large paintings in a couple of days or even a single sitting.

When the last of his apprentices, Van Eyck and Jordeans, passed away, the formula went with them. For centuries artists have experimented to try to figure out the mystery of the Ruben's medium, with mostly poor results. Finally, about 100 years ago, a French conservationist by the name of Jacques Maroger claimed that he had figured it out after much studying and scientific research. He made the now infamous 'Meglip'. It was a medium that used 'black oil' (lead boiled in oil) as its base. It has unfortunately been associated with some stability problems with the paint film and has been discarded by all but a few loyal adherents.

Neo-Meglip is Gamblin's modern, upgraded version, Meglip 2.0 so to speak. It uses an alkyd medium to replace the dubious black oil. It is an excellent medium and alkyd resin has made modern oil painting mediums clearer, less yellowing, faster drying overall, and more flexible than the traditional recipes made with natural resins like copal.

I spent years making my own mediums until alkyd mediums like Liquin and Galkyd came along. Any of the high quality alkyd mediums are more than suitable for thinning oil paints. The only suggestion would be to thin it slightly with solvent in the under layers so that the layers above adhere better.

For questions of a technical nature contact David at: david@davidlangevin.com.

To view an archive of technical Q&A's go to davidlangevin.com

FCA Weekend Workshop

Mastering Acrylic Techniques

with David Langevin, SFCA

May 27 & 29, 2016

Semiahmoo Arts, White Rock

Register online at:
www.artists.ca/education

PAINTING IN THE LIFE OF... TATIANNA O'DONNELL



Over the years I have often taken pictures through the windows of moving vehicles. The photos often came out blurry and I sometimes discarded them. There was something about these images though that fascinated me and one day, the motion of the landscape synced with my inspiration and I began the series I call "Transition".

Transition is a series of paintings about capturing movement on canvas, so it appears to be still. We are almost always in motion. As we go through our day from one location to another, we do not record the places we have been or have seen in a passing glance. Our lives are like film clips strung together into a story.

What happens in between destinations is usually unrecorded; it's not monumental or stunning. It just is...in between. It is between where we have been and where we are going. And yet, we spend many hours each day in this space of between-ness.

In the teachings and practice of Yoga, meditation and also Karate, there are discussions of movement and stillness as one. In these practices, stillness is dynamic. It was after I began painting "Transitions", that I discovered these teachings. Since both yoga and meditation are part of my

practice, I feel an affinity to movement and stillness as one...even more so since these are included in my artist pursuit on canvas.

By deconstructing the picture plane I invite you into my painting. You, the viewer are in an intimate relationship with the point of view of my work. You are not simply looking at the painting...you are in the painting, in the landscape, in the stillness.

My paintings have always been about line, shape, colour and texture. I have now introduced space...the transitional space in between where we have been and where we are going, the space we often find in the memories of places we have been, where we tend to spend time.

The skewed focus of my subjects is a reminder of what we have missed; what has gone before. It suggests memory of time past. The subjects are out of focus and skewed, as our memories are often skewed from our own perspective.

When I choose a photograph for my painting, I look for composition; colour and emotional impact. If there is something in the photograph that speaks to me, then I know that I can translate that onto my canvas. There are times however, when I cut out shapes or add them as I feel they are needed.

By measuring the dimensions of my canvas, I ensure that the ratio of the length to the width is the same on the canvas as the photograph. Then I know I can work out the details and colours as well as perspective in a visually satisfying format.

I under paint the canvas with a warm brown acrylic coloured gesso. I make a few marks on the canvas that determine where the main focus will be and where the prime subjects are located.

Once I make the marks and shapes on the canvas, the photograph is put aside and I paint intuitively with infrequent references to the photograph.

Henry Miller's essay entitled "Big Sur and the Oranges of Hieronymus Bosch" states: "One's destination is never a place, but rather a new way of looking at things." And so I open up the possibility of the viewer finding a new way of seeing, a new way of looking at landscape.

